The Cleveland Museum of Art Members Magazine 2026 ISSUE 3

CLEVELAND ART

COVER
The Fourth King of Hell (detail), late 1300s. Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold ink on silk; 63 x 45.3 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund and museum purchase from various donors by exchange and partial gift of the Honorable Joseph P. Carroll and Roberta Carroll, MD, 2019.224

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Dear Members,

As fall approaches, we invite you to visit the Cleveland Museum of Art to experience an exciting lineup of exhibitions, programs, and events designed to deepen your connection with both art and the world around you.

In October, in partnership with the National Museum of Korea, we inaugurate *Ten Kings of Hell: The Afterlife in Medieval Korea*, an immersive exploration of the ways Goryeo-dynasty Korea envisioned the journey beyond death. Unfolding across three interconnected sections, the exhibition traces the soul's passage from judgment and purgatory to the Buddhist paradise. At the exhibition's center is a remarkable suite of 14th-century hanging scrolls depicting the *10 Kings of Hell*, now widely dispersed and here reunited for the first time since the 1960s.

As part of the CMA's celebration of the nation's 250th anniversary, we are also pleased to present two exhibitions dedicated to the work of acclaimed American artists, each of which opens this September. *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* examines the watercolors for which Wyeth drew inspiration from the people and landscapes that surrounded him. *The Gift: Emma Amos with Friends* debuts Amos's monumental series of 48 portraits honoring the women in her creative community and celebrating the power of kinship beyond biological family. Together, these exhibitions remind us that our identity, as individuals and as a nation, is inseparable from the communities to which we belong.

Our permanent collection is foundational to everything we do. In this issue, we explore the judicious process by which the museum acquires works of art, strengthens its collection in ways that simultaneously support new scholarship, and broadens public access to art from every period and place. One example is the upcoming exhibition *Print Revolutions: Chinese Impressions, 1630s–1960s*, which is centered on the recent landmark acquisition of 113 Suzhou woodblock prints that allows us to trace the development of Chinese printmaking across more than 300 years. We also introduce a significant recent acquisition, Jean Dubuffet's *Landscape with a Walker Greeting the Public*, now on view in Gallery 225.

In June, we announced the public phase of *For the Benefit of All the People*, the most ambitious fundraising campaign in the CMA's history and a defining investment in the museum's future. The extraordinary enthusiasm shown by our community towards this undertaking is truly inspiring, and I want to thank you, our members, for your enduring commitment to the CMA. Alongside the dedication of our board, staff, and volunteers, your generous support helps ensure that the CMA remains a vital cultural resource for our community and a leader among museums around the world, today and for generations to come.

William M. Griswold
Sarah S. and Alexander M. Cutler Director

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The 10 Kings of Hell

Reuniting the Former Packard Set

Sooa Im McCormick
Korea Foundation Curator of Korean Art

Lotus Flower–Shaped Incense Burner
(「대강삼년」이 새겨진 연꽃 모양 청동 향로), 1077. Korea, Goryeo dynasty (918–1392). Bronze; 14.7 cm. National Museum of Korea, Deoksu5751

EXHIBITION

Ten Kings of Hell: The Afterlife in Medieval Korea

October 11, 2026–January 3, 2027

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Organized by the Cleveland Museum of Art in partnership with the National Museum of Korea. This exhibition is made possible by this special relationship and a generous multiyear grant awarded through the museum's Overseas Korean Galleries Support Program.

Presented by

국립중앙박물관 NATIONAL MUSEUM OF KOREA

Principal support is provided by Dr. Conrad C. and Patricia V. Simpfendorfer. Major support is provided by the Malcolm E. Kenney Curatorial Research Fund. Additional support is provided by Gay-Young Cho and Chris Chiu, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Ms. Judith Gerson, and Goshen Foods.

Major support for the exhibition catalogue is provided by the E. Rhodes and Leona B. Carpenter Foundation. Additional support is provided by the Metropolitan Center for Far Eastern Art Studies.

E. Rhodes and Leona B. CARPENTER FOUNDATION

The exhibition symposium is made possible with support from the Dunhuang Foundation.

In partnership with the National Museum of Korea, the Cleveland Museum of Art presents *Ten Kings of Hell: The Afterlife in Medieval Korea*. The exhibition traces the soul's journey in the afterlife as conceived in Korea through the lens of Buddhist theology, as expressed through the material culture of the Goryeo dynasty (918–1392). Presenting an exceptional array of important international loans, as well as recent acquisitions by the CMA, the exhibition is organized into three interrelated sections, each elucidating a key theme relating to the Buddhist conceptualization of death, karmic judgment, and salvation.

At the exhibition's dramatic center is the historic reunification of a dispersed set of 10 hanging scrolls, most likely dating to the 1300s, depicting the *10 Kings of Hell*, which are also called "the former Packard set." Named after its first modern-period collector, Harry G. C. Packard (1914–1991), a renowned dealer and collector of Japanese and Korean art, the former Packard set has long been dispersed among various collections and institutions. The painting of the *First King*, now in the Harvard Art Museums, was gifted in 1974 by the dealer Nathan Vadim Hammer (1917–1980), a specialist in Asian art. The paintings of the *Second*, *Sixth*, and *Seventh Kings*, now in the Honolulu Museum of Art, are all from Robert P. Griffing Jr. (1914–1979), a former director of the museum. The *Second* and *Seventh Kings* arrived through donation, and the *Sixth King* was purchased in 1967. The painting of the *Ninth King*, now in the Denver Art Museum, came from the collection of

Standing Kṣitigarbha (지장보살), 1300–1350. Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold on silk; 102.6 x 43.2 cm. The Cleveland Museum of Art, John L. Severance Fund, 2025.141

John B. Bunker (1926–2005) and Emma C. Bunker (1930–2021), who donated it in 1982.

Following Packard's death in 1991, the works still in his possession—the *Fourth*, *Fifth*, *Eighth*, and *Tenth Kings*—were sold at a Christie's auction in 1992. All four were purchased by Joseph P. Carroll, a prominent New York–based Korean art dealer. In 2010, he sold the *Fifth*, *Eighth*, and *Tenth Kings* to the National Museum of Korea, and in 2019, he sold the *Fourth King* to the CMA through a combination purchase and gift. Finally, during preparations for the exhibition, the long-untraced *Third King* was rediscovered. It was found in the Kohōan Inoue Collection at the Museum of Modern Art, Gunma, Japan, where it has been held since 1974.

Any important gathering, such as this historic reunion of all *10 Kings*, requires a carefully considered seating arrangement. Determining that arrangement depends on a close examination of each king's posture and gaze. In the Nara National Museum set, also on display in the exhibition, for example, the odd-numbered kings face left and the even-numbered kings face right. Their placement can therefore be arranged in alternating directions, so that each odd-numbered *King* appears paired in conversation with an even-numbered *King*. In this display, each pair of kings is fully absorbed within their own pictorial drama, as if conversing with one another about their verdicts.

The Packard set, however, requires a different seating arrangement, as all the kings turn their heads only slightly toward their right shoulders, with the exception of the *Fourth* and *Ninth Kings*, who are depicted frontally and gaze directly outward. For this reason, each *King* in the Packard set is arranged in numerical sequence around the CMA's centrally placed *Standing*

Third King of Hell late 1300s. Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold pigment on silk; 61.4 x 45.2 cm. The Museum of Modern Art, Gunma, Japan, Kohōan Inoue Collection, no. 314. Photo © The Museum of Modern Art, Gunma, Japan

Kṣitigarbha, with the first five *Kings* installed to the right and the remaining five to the left. In this arrangement, the *First* and *Tenth Kings* visually orient themselves toward *Standing Kṣitigarbha*, creating a compositional framework that draws the viewer's attention to the central savior figure and reinforces his role as the Lord of the 10 Kings.

At the heart of this curatorial vision is an effort to reunite the paintings not merely as a series of scrolls, but as a carefully orchestrated passage through repentance, judgment, and salvation. The reunion of the *10 Kings of Hell* at the CMA presents a remarkably rare opportunity to reimagine the narrative and spatial logic through which Goryeo-period Buddhist devotees may have engaged with these paintings in their original ritual setting—where the imagery of the *10 Kings* staged a ritualized rehearsal of postmortem judgment.

A select group of contemporary artworks is also included to underscore the enduring resonance of humanity's existential concerns. Positioned at the forefront of the exhibition narrative, Anicka Yi's *Bending Willow Branches* (2025) makes a compelling opening statement: Death is not an end point but part of a continuum of life, persisting, mutating, and transforming across time. Presented within the hellscapes section, Park Chan-kyong's *Belated Bosal* (2019) encourages viewers to confront human-induced environmental catastrophes and to reflect on their far-reaching karmic consequences. Finally, in the concluding section that brings the journey to the afterlife to its end, *Tidal* (2026), a video by Cleveland-based artist Qian Li, professor of graphic design at Cleveland State University, explores both the fragility and the overwhelming power of nature through a meditative visual and soundscape.

Bending Willow Branches 2025. Anicka Yi (Korean, b. 1971). PMMA optical fiber, LEDs, silicone, acrylic, epoxy, aluminum, stainless steel, steel, brass, motors, and microcontrollers; 144 x 70 x 70 cm. Courtesy of the artist, Gladstone Gallery and Esther Schipper Berlin/Paris/Seoul. © Anicka Yi Studio. Photo © Andrea Rossetti

The Gift: Emma Amos with Friends

A Celebration of Creative Community

Emily Liebert
Lauren Rich Fine Curator of Contemporary Art and Chair of Art of the Americas and Modern and Contemporary Art

Gabriella Shypula
Leigh and Mary Carter Director's Research Fellow

EXHIBITION

The Gift: Emma Amos with Friends

September 13, 2026–January 24, 2027

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

In 2023, the Cleveland Museum of Art acquired *The Gift* (1990–94), a monumental portrait series by Emma Amos (American, 1937–2020). Opening in September, a new exhibition, *The Gift: Emma Amos with Friends*, marks this work's debut presentation on our walls.

Amos was an artist and educator whose paintings, prints, and textiles celebrate her creative community. In 1960, Amos moved to New York City, where she worked for textile designer Dorothy Liebes (American, 1897–1972) while attending New York University, earning her master's degree in art education in 1965. During this period, Amos explored how color conveys social and political meaning through Spiral—a Black art collective of which she was the only woman member. This laid the foundation for her vibrant portraits of women of color, including friends, family, and herself.

Created as a birthday present for the artist's daughter, India, *The Gift* comprises 48 portraits of women artists, writers, and curators who range in age, race, and degrees of renown—including India and Amos themselves. Enveloping the viewer, *The Gift*'s large scale projects the force of its subjects. "Those women are too powerful to ignore," Amos observed.[1]

Amos painted the portraits in *The Gift* over a four-year period. She welcomed her subjects to her studio, where portrait sessions lasted for about an hour. While she painted, Amos noted, "the sitter and I would discuss juggling jobs and careers, art making, success, having or not having babies, and the effect of jobs, boyfriends, girlfriends, college, and other choices on children as they grow to adulthood."[2] Friendship, it seems, was lived through the making of *The Gift*. And watercolor, an unusual medium for Amos, was just right for capturing the immediacy of these encounters between artist and sitter.

The Gift joins two other works by Amos in the CMA's collection: the painting *Sandy and Her Husband* (1973) and the print *Without Feather Boa* (1965), both of which are on view in this exhibition. In fact, it was through researching *Sandy and Her Husband*, in preparation for the painting's acquisition in 2018, that Emily Liebert, the CMA's Lauren Rich Fine Curator of Contemporary Art, first learned about *The Gift*.

Liebert was immediately struck by the work's role as an archive: Through its content, *The Gift* documents a consequential artistic milieu. She was further moved by the artistic motivation

OPPOSITE
The Gift 1990–94. Emma Amos (American, 1937–2020). 48 watercolor (acrylic wash) portraits on Saunders Waterford watercolor paper; each about 66.5 x 50.5 cm. Purchase from the J. H. Wade Fund, 2023.126. © Emma Amos; Courtesy of RYAN LEE Gallery, New York

behind the work: Conceiving *The Gift* as a birthday present for her daughter, Amos wanted to make vivid to India the sustaining force of women's kinship beyond biological family. The artist learned this lesson from her own mother (for whom India is named).

It was not until 2023, when *The Gift* became available for acquisition from Amos's estate, that Liebert had a chance to see the work in person. This was when she experienced the work's visual and physical impact. She saw up close the way *The Gift*'s medium of watercolor endows the work with fresh and buzzing energy. As she held the portraits in her hand—each slightly larger than life—Liebert could envision the powerful effect of the total work on a viewer enveloped by all 48 portraits.

It was always Amos's intention for *The Gift*—and its sitters—to gain widespread exposure. Now that the CMA is the work's custodian, the museum is honored to support the artist's objective. *The Gift: Emma Amos with Friends* introduces audiences to this work while revealing the context for *The Gift*'s production and its legacies in Amos's artistic practice. Through Amos's art, as well as selected archives, visitors see that kinship—biological and chosen—was an enduring motivation throughout the six decades of her career.

Among the archival materials displayed in this exhibition is a one-page single-spaced typed proposal for a publication based on *The Gift*, which Amos drafted the year before she completed the work. Unrealized during the artist's lifetime, this proposal has offered inspiration for the catalogue accompanying *The Gift: Emma Amos with Friends*. This publication brings together new scholarship, historical material, and the voices of contemporary artists who animate Amos's tribute to a creative community, demonstrating its enduring relevance for the times in which we live.

Sandy and Her Husband 1973. Emma Amos. Oil on canvas; 112.4 x 127.6 cm. John L. Severance Fund, 2018.24. © Emma Amos; Courtesy of RYAN LEE Gallery, New York

1. Emma Amos, in bell hooks, "Straighten Up and Fly Right: Talking Art with Emma Amos," in *Art on My Mind: Visual Politics* (New Press, 1995), 192.

2. Emma Amos, "The Gift (A Working Title)," August 1993, typescript, Emma Amos "The Gift" records, Cleveland Museum of Art Archives. On the occasion of the CMA's acquisition of *The Gift*, Amos's children donated the archival records pertaining to the making of the artworks.

Print Revolutions

The Art of Chinese Printmaking

Clarissa von Spee
James and Donna Reid Curator of Chinese Art and Interim Curator of Islamic Art and Chair of Asian Art

EXHIBITION

Print Revolutions: Chinese Impressions, 1630s–1960s

November 15, 2026–April 4, 2027

James and Hanna Bartlett Prints and Drawings Galleries and Clara T. Rankin Suite of Chinese Art Galleries | Galleries 101A–B and 240A

Major support is provided by the MCH Foundation. Additional support is provided by the Gramercy Park Foundation.

Bird on Lotus
(蓮花上的喜鵲), 1700–1750. China, Suzhou, Qing dynasty (1644–1911). Polychrome woodblock print; ink and color on paper; 30.1 x 38.2 cm. Purchase from the J. H. Wade Fund, 2025.118

China invented paper and printmaking around 700 CE and developed color printing with multiple blocks by the 1600s. These cultural achievements had global consequences. Recent acquisitions of two important groups of historical and modern Chinese prints from the collections of Christer von der Burg and Patricia and Thomas Ebrey have put the Cleveland Museum of Art in the fortunate position to be able to tell China's story of printmaking with its own holdings.

Print Revolutions: Chinese Impressions, 1630s–1960s showcases some of the finest exemplars of Chinese printmaking, many of them for the first time. Over 80 prints, paintings, and porcelains from the museum's collection, including a few loans, illustrate the development of color printing from the 1600s leading up to the international Modern Woodcut Movement in the early 1900s.

Color printing reached a height in the 1700s, and the most sophisticated prints were made in the so-called Ding workshops in Suzhou in Southeast China. Even after 300 years, these rare prints still show fresh colors and embossed, blind-pressed paper that give the subject an almost three-dimensional appearance. Other prints in the exhibition imitate costly paintings in hanging scroll format, such as the impression of a young woman observing a boy who plays with a dragonfly. The print is unique and is known to be the only surviving impression of its kind. The use of the central perspective and shading to create the illusion of depth, space, and volume was introduced to China through Western copperplate prints. Employed by printmakers in Suzhou, these prints swiftly became bestsellers among the urban population. Ironically, many Suzhou prints survived in Europe as wall decoration in

Gusu Beauty—Mother and Son in a Summer Pavilion (姑蘇美人 – 夏日亭畔母子圖), 1736–95. China, Qing dynasty (1644–1911), Qianlong period (1736–95). Polychrome woodblock print; ink and color on paper; 104.2 x 54.5 cm. Purchase from the J. H. Wade Fund, 2025.47

castles and palaces, being among the first images from China that shaped Western ideas about what China was and looked like.

In China, the destruction of printing centers during the Taiping Rebellion in the mid-1800s, followed by the introduction of Western lithography, caused the decline of woodcut printing. However, by the beginning of the 1900s, black-and-white prints made a powerful revival. Prints of the Modern Woodcut Movement are highlighted in the exhibition with a portrait of its initiator, the writer and reformer Lu Xun (1881–1936), who is depicted with a print by the German Käthe Kollwitz (1867–1945) in the background and *Das Kapital* by Karl Marx on his desk. Lu saw the pictorial print as an ideal medium and a new artistic form to express the need for social reforms and national salvation in a time of crisis and war.

In that context, prints from the 1940s made in Yan'an, the Communist wartime base in northern China, played a crucial role. These prints propagated the Communist efforts to educate the rural population and defend the country against the ruling Guomindang and the Japanese occupation. Closely associated with American soldiers, war journalists, Red Cross aids, and doctors of the Dixie Mission—a US initiative during World War II that explored collaborative operations against the Japanese—these prints were given to them in the hope that they be distributed and exhibited in the United States on their return.

The Suzhou prints of the 1700s and the Modern Woodcut Movement mark high points in China's long-lasting print tradition that flourishes to this day. Their presentation at the CMA underscores once more the dynamic cultural and artistic exchanges that have connected China with Europe and the United States.

Lu Xun 1974. Li Yitai (Chinese, b. 1944). Woodcut; oil-based ink on paper; 45.5 x 47 cm. Purchase from the Karl B. Goldfield Trust, 2026.26

Exhibitions Through November 2026

Members See All Ticketed Exhibitions for Free

Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor
September 20, 2026–January 18, 2027
The Kelvin and Eleanor Smith Foundation Gallery

Explore Andrew Wyeth's innovative watercolor practice through nearly 75 works from the artist's estate—most never previously exhibited—alongside a selection of his tempera paintings. *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* offers a fresh perspective on the celebrated American artist's early decades, highlighting his engagement with watercolor at a time when it was seen as a national medium, distinctively suited to depicting American experiences.

Maine Fisherman 1936. Andrew Wyeth (American, 1917–2009). Watercolor on paper; 55.9 x 76.8 cm. Wyeth Foundation for American Art Collection, 0033. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York. In *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* | The Kelvin and Eleanor Smith Foundation Gallery

Ten Kings of Hell: The Afterlife in Medieval Korea
October 11, 2026–January 3, 2027
The Kelvin and Eleanor Smith Foundation Exhibition Hall

Organized in partnership with the National Museum of Korea, *Ten Kings of Hell: The Afterlife in Medieval Korea* is a landmark international exhibition that explores the artistic legacy of the Goryeo dynasty (918–1392). The exhibition offers an intimate look at how people in medieval Korea imagined the afterlife through art. At the center of the exhibition is a historic reunification of 14th-century hanging scrolls depicting the *10 Kings of Hell*. These scrolls are displayed together for the first time since the 1960s.

The Gift: Emma Amos with Friends
September 13, 2026–January 24, 2027
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

The Gift: Emma Amos with Friends centers on Amos's monumental portrait series *The Gift* (1990–94), which the CMA recently acquired. This suite of 48 watercolor portraits, painted from life, depicts women artists, writers, and curators in Amos's intergenerational community. Made as a birthday present for her daughter, India, *The Gift* animates the importance of creative kinship as a source of strength, support, and inspiration, which Amos learned from her mother. Marking the first time *The Gift* has been displayed in more than a decade, this exhibition, as well as its accompanying catalogue and digital resource, illuminate the context for this work's production, the lives and work of its sitters, and its legacies.

Juste-Aurèle Meissonnier: Rococo Goldsmith in Focus
October 25, 2026–March 14, 2027
Julia and Larry Pollock Focus Gallery | Gallery 010

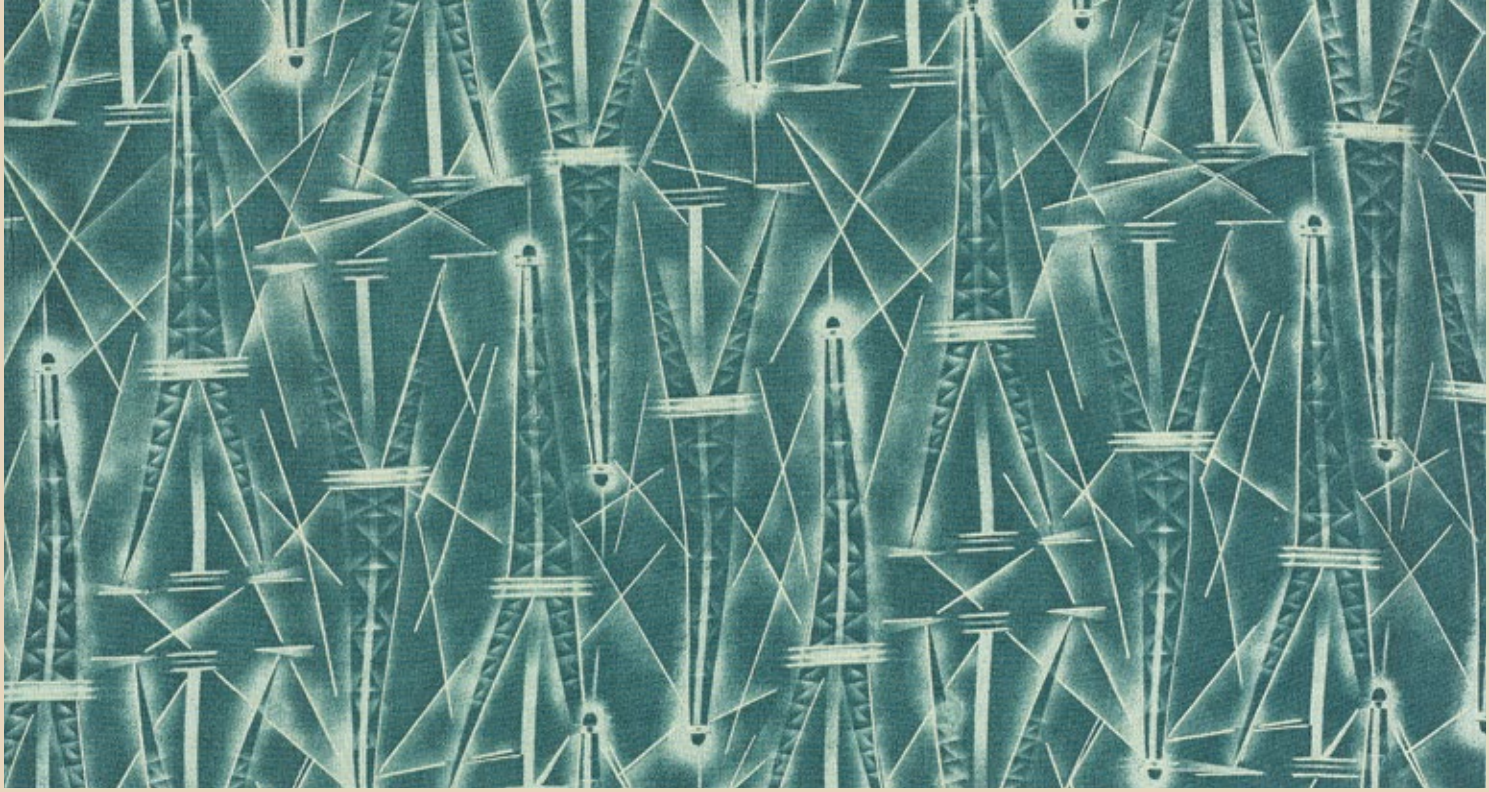
Juste-Aurèle Meissonnier (French, born Italy, 1695–1750) was the most revolutionary forerunner of the Rococo style in the decorative arts. Considered a genius goldsmith by his contemporaries, he was also a prolific designer and aspiring architect, maneuvering between media and disciplines. Few of his works survived political upheavals; the most celebrated is a silver tureen in the CMA's collection, which recently underwent scientific analysis that provided new insights into its sophisticated creation process. Accompanied by a lavishly illustrated publication, this exhibition offers a fresh perspective on an artist who deserves broader recognition.

Print Revolutions: Chinese Impressions, 1630s–1960s
November 15, 2026–April 4, 2027
James and Hanna Bartlett Prints and Drawings Galleries and Clara T. Rankin Suite of Chinese Art Galleries | Galleries 101A–B and 240A

China invented printmaking and papermaking as well as color printing with multiple blocks. The exhibition celebrates the CMA's recent acquisition of Suzhou prints from the 1700s that present a high point of color printing in China. Around 80 prints, paintings, and porcelains illustrate the development of color printing in China from the 1600s to the international Modern Woodcut Movement in the early 1900s.

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum, New York
Through October 25, 2026
Various Galleries

To enhance its permanent collection and more fully represent stories important to our communities, the CMA is displaying art on loan from the Jewish Museum, New York, in six galleries. Most of the works are ritual objects relating to Judaism or the lives of Jewish people, from silver Torah finials to an inlaid marble panel commemorating a marriage. In addition to these, two examples of Jewish ceremonial art from local collections are on display: a recently acquired etrog box and a miniature Torah ark on loan from the Mishkan Or Museum of Jewish Cultures in Beachwood, Ohio.



Sky Ride (Century of Progress Prints no. 1005) 1933. Walter Dorwin Teague (American, 1883–1960). Marshall Field & Co. (American, Chicago, 1852–2005). Silk: plain weave, printed; 49.2 x 50.8 cm. Gift of Mrs. Edd A. Ruggles, 1933.38. In *American Printed Silks, 1927–1947* | Arlene M. and Arthur S. Holden Gallery | Gallery 234

The Renaissance Engraver at Work
Through November 1, 2026
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

The CMA holds some of the world's rarest and most important early engravings, including the only known first state of Antonio del Pollaiuolo's *Battle of the Nudes* and unique impressions by the Master of the Nuremberg Passion and the Master of the E-Series Tarocchi. Drawn entirely from the CMA's collection, *The Renaissance Engraver at Work* explores the innovations and adaptations as well as the beauty and astounding optical effects that shaped the early history of engraving.

Westlake Panorama (西湖全景), mid-1700s. China, Qing dynasty (1644–1911), Qianlong reign (1736–95). Ink on paper; printed with three woodblocks in shades of black; 34.6 x 55.4 cm. Purchase from the J. H. Wade Fund, 2025.82.1. In *Print Revolutions: Chinese Impressions, 1630s–1960s* | James and Hanna Bartlett Prints and Drawings Galleries and Clara T. Rankin Suite of Chinese Art Galleries | Galleries 101A–B and 240A

American Printed Silks, 1927–1947
Through November 8, 2026
Arlene M. and Arthur S. Holden Gallery | Gallery 234

Between the late 1920s and the late 1940s, the United States was a leader in printed silks used in fashionable attire and interiors. This exhibition showcases printed silks in the CMA's collection from four American companies—Stehli Silks Corporation, H. R. Mallinson and Company, Silks Beau Monde, and Onondaga Silk Company.

Lake Effect: Artists from Cleveland Now
Through December 6, 2026
Transformer Station

A Juried Art Exhibition Celebrating 110 Years of the Cleveland Museum of Art

Lake Effect: Artists from Cleveland Now brings into focus the extraordinary depth and vitality of artistic production across Northeast Ohio. Earlier this year, the CMA invited artists from the greater Cleveland area to submit their art for a group exhibition. The artworks on view were selected by a panel of jurors who received 1,700 submissions from 950 artists. From this remarkable pool, 66 artworks were chosen that collectively map a contemporary landscape shaped by local histories, global currents, and the unique cultural ecology of the region, forming an exhibition that honors the breadth of creative voices shaping Cleveland today.

Thank you to all of our exhibition supporters. For more information on individual exhibitions, visit cma.org/exhibitions.

Permanent Collection Installations

Jesse c. 1500. Veit Stoss (German, c. 1445–1533). Limewood, polychromed; 38.5 x 98 x 26.5 cm. John L. Severance Fund, 2023.156. In *Roots of Divinity: Christ's Family Tree in Northern European Medieval Art* | Gallery 115

Roots of Divinity: Christ's Family Tree in Northern European Medieval Art
September 6, 2026–August 8, 2027
Gallery 115

This installation explores the many ways medieval people understood and visualized Christ's genealogy, particularly through the popular motif of the Tree of Jesse. It delves into how Christ's ancestry captured the medieval imagination, tracing the beginnings of what would become the modern practice of representing genealogy in the shape of a tree.

The Plum Scenery Studio: Wu Hufan and His Circle in Modern Shanghai
Through November 8, 2026
Clara T. Rankin Chinese Art Galleries | Gallery 240A

Wu Hufan (Chinese, 1894–1968) was one of the most influential and important collectors and artists of modern Shanghai. Many paintings in the CMA's collection bear his collector seals or inscriptions expounding his art expertise. This installation presents about 20 artworks from the museum and private collections, all of which illustrate, through paintings and calligraphies, the exchanges and relationships Wu Hufan entertained with his students, painters, and poets of the time.

Silver, Gold, and Gems: A Spotlight on Jewelry from Across Africa
Through December 6, 2026
Gallery 108C

For the first time, admire a permanent display of fine jewelry from across Africa on view in the collection galleries. Spanning thousands of years, these works testify to the depth of African creativity, the skill of jewelers on the continent, and the eternal human desire for adornment.

"Bunjin" in Japanese Art
Through December 6, 2026
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

"Bunjin" in Japanese Art explores how some Japanese artists of the 1700s and 1800s interpreted what it meant to embrace a lifestyle centered on the appreciation of learning and literature.

Native North American Textiles
Through December 13, 2026
Sarah P. and William R. Robertson Gallery | Gallery 231

Newly on display from the permanent collection are two Diné (Navajo) textiles from the late 1800s. Both are rugs woven for the non-Native collector's market, modeled on the Diné shoulder blanket.

Ancient Andean Textiles
Through December 13, 2026
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most complex and well-preserved group of early textiles to survive was made by the Paracas people of Peru's south coast.

Sky Hopinka's "Visions of an Island"
Through January 10, 2027
Gallery 224B

Visions of an Island is part of Sky Hopinka's broader exploration of the ways that memory, the spoken word, and the environment form multilayered Indigenous identities. Here, he focuses on the Unangax̂, an Indigenous people who live on the Aleutian and Pribilof Islands off the west coast of Alaska. Filming on Saint Paul, one of the Pribilof Islands, Hopinka intertwines three elements: an Unangax̂ elder describing the island, students learning the Unangam Tunuu language, and scenes of a dreamlike setting. As the camera pans across rocky cliffs, rough waters, and weathered houses, we hear reflections from the Unangax̂ elder and discussion from students on incongruities between language and landscape. Through techniques of collage and superimposition, images of land, sea, and humans blur and merge.

Hidden Insights: Looking at the Backs of Portrait Miniatures
Through February 14, 2027
Ellen and Bruce Mavec Gallery | Gallery 203B

Portrait miniatures were portable luxury objects treasured by their owners for both the cherished portrait and the precious materials from which they were crafted. Frequently, patrons would spend substantially more than the cost of the portrait to have it placed in a gold or silver case outfitted with pearls, enamel, diamonds, colored glass, or elaborate hair work. Thirteen miniatures spanning 230 years represent a variety of approaches to ornamenting the back of a portrait and suggest the wealth of information that can be hidden from view.

Paintings, Drawings, and Photographs from Pahari India
Through March 31, 2027
Gallery 242B

Gods and lovers, myths and poems come alive in vivid color and deft drawings made by Pahari artists of alpine north India. They are shown alongside images made by colonial photographers who ventured there.

Provenance: Journeys of Korean Art
Through April 25, 2027
Korea Foundation Gallery | Gallery 236

Provenance: Journeys of Korean Art showcases how the Korean artworks on view remind us that transparent provenance, or history of ownership, not only upholds ethical collecting practices but also reveals compelling stories—narratives that illuminate the cultural, social, and political worlds in which these works of art changed hands.

Children's Armor from the Imperial Habsburg Armory in Vienna
Through June 4, 2028
Jack, Joseph, and Morton Mandel Armor Court | Gallery 210A

Four historically significant suits of armor from the imperial Habsburg armory in Vienna are on display in the armor court. The selection focuses on children's armor and weapons to illustrate how military education played an important role in the training of boys to become knights. A few objects from the CMA's own collection of children's armor are shown alongside these magnificent loans.

New Acquisition: Giambologna's *Fata Morgana*
Gallery 117B

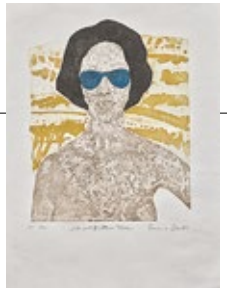
The CMA has acquired *Fata Morgana*, one of the greatest works by Giambologna (1529–1608), the preeminent sculptor of his generation, and the last known marble sculpture by his hand in a private collection. This rare and internationally renowned figure is on view in a gallery evoking the Tuscan grotto in which it was originally placed.

Fata Morgana c. 1572. Giambologna (Flemish, active Italy, 1529–1608). Marble; 99 x 68 cm. Leonard C. Hanna Jr. Fund, 2025.18. In Gallery 117B

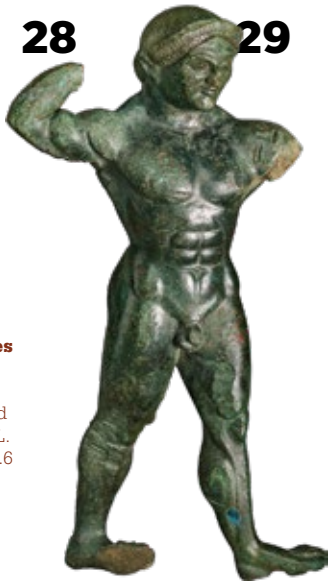
SEPTEMBER

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
(S) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
Lunchtime Lecture		**1** **Lunchtime Lecture** (F) 12:00 p.m.	**2**	**3**	**4** **MIX** ($) 6:00–10:00 p.m.	**5** **CAC** **Yoga for All** 11:00–11:45 a.m. **CAC** **Comic Club** 11:00 a.m.–1:00 p.m.
6 **Roots of Divinity** Opens **CAC** **Family FUNday** 1:00–4:00 p.m.	**7**	**8** **Senior Studio** ($) 2:00 p.m.	**9** **Emerging Leadership Circle Event** (D) 6:00–9:00 p.m. **Cleveland Chamber Music Society** ($) 7:00 p.m.	**10**	**11** **CAC** **The Creative Table** 5:00–7:00 p.m. **Chamber Music in the Galleries** 6:00 p.m.	**12**
13 **The Gift** Opens		**15** **Chamber Music in the Atrium** 12:00 p.m.	**16** **Conservator Tour** ($) 6:00 p.m. **Cleveland Silent Film Festival: Three Bad Men** ($) 7:00 p.m.	**17**	**18** ***Spectacular Freedom* Member Preview** (M) 10:00 a.m.–9:00 p.m. **Cleveland Silent Film Festival: The Johnstown Flood** ($) 7:30 p.m.	**19** ***Spectacular Freedom* Member Preview** (M) 10:00 a.m.–5:00 p.m. **Cleveland Silent Film Festival: A Page of Madness** ($) 2:30 p.m.
20 **Spectacular Freedom** Opens **Cleveland Silent Film Festival: Beau Geste** ($) 2:30 p.m.	**21**	**22**	**23** **Renaissance Engraver Curator Tour** ($) 10:30 a.m. **Renaissance Engraver Curator Tour** ($) 6:00 p.m. **Monsieur Periné** ($) 7:30 p.m.	**24**	**25** **Meet at the Museum** ($) 6:00 p.m.	**26**
27 **The Dr. John and Helen Collis Lecture in Greek and Byzantine Art** (F) 2:00 p.m.	**28**	**29**	**30** **Chamber Music in the Atrium** 6:00 p.m. **Relic Ensemble** ($) 7:30 p.m.			

Without Feather Boa 1965. Emma Amos (American, 1937–2020). Color etching and aquatint; 76.8 x 57.5 cm. The Cleveland Museum of Art, Alma Kroeger Fund, 2021.142. © Emma Amos; Courtesy of RYAN LEE Gallery, New York. In *The Gift: Emma Amos with Friends* | Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230



Statuette of Herakles 510–500 BCE. Greek. Bronze (solid cast); 21.5 cm. The Cleveland Museum of Art, John L. Severance Fund, 2000.6

Burial at Archies 1934. Andrew Wyeth (American, 1917–2009). Oil on canvas; 80 x 100.3 cm. Wyeth Foundation for American Art Collection, Oil13. © 2026 Wyeth Foundation for American Art / Artists Rights Society (ARS), New York. In *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* | The Kelvin and Eleanor Smith Foundation Gallery

OCTOBER

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
($) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT

The Fourth King of Hell (detail), late 1300s. Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold ink on silk; 63 x 45.3 cm. Leonard C. Hanna Jr. Fund and museum purchase from various donors by exchange and partial gift of the Honorable Joseph P. Carroll and Roberta Carroll, MD, 2019.224. In *Ten Kings of Hell: The Afterlife in Medieval Korea* | The Kelvin and Eleanor Smith Foundation Exhibition Hall

1

2

MIX ($)
6:00–10:00 p.m.

3

CAC
Yoga for All
11:00–11:45 a.m.

CAC
Comic Club
11:00 a.m.–1:00 p.m.

4

CAC
Family FUNday
1:00–4:00 p.m.

Les Délices ($)
3:00 p.m.

5

6

Lunchtime Lecture (F)
12:00 p.m.

7

Member Shopping Days (M)

***Ten Kings of Hell* VIP Preview** (D)
10:00 a.m.–2:00 p.m.

***Ten Kings of Hell* Member Preview** (M)
2:00–9:00 p.m.

Chamber Music in the Galleries
6:00 p.m.

The Bad Plus ($)
7:30 p.m.

8

Member Shopping Days (M)

***Ten Kings of Hell* Member Preview** (M)
10:00 a.m.–5:00 p.m.

9

Member Shopping Days (M)

***Ten Kings of Hell* Member Preview** (M)
10:00 a.m.–9:00 p.m.

Curator Conversation: Andrew Wyeth (F)
6:00 p.m.

CAC
The Creative Table
5:00–7:00 p.m.

10

Member Shopping Days (M)

***Ten Kings of Hell* Member Preview** (M)
10:00 a.m.–5:00 p.m.

11

Member Shopping Days (M)

Ten Kings of Hell
Opens

12

13

Senior Studio ($)
2:00 p.m.

14

Hiromi: The Trio Project ($)
7:30 p.m.

PHOTO © MITSURU NISHIMURA

Hiromi: The Trio Project

17

Artist in the Atrium
11:00 a.m.

18

Apollo's Fire ($)
4:00 p.m.

Senior Studio

21

Santiago Cañón-Valencia ($)
7:30 p.m.

22

23

Dancing Wheels ($)
7:30 p.m.

24

25

Juste-Aurèle Meissonnier
Opens

CityMusic Cleveland Chamber Orchestra ($)
2:30 p.m.

Adorning Ritual
Closes

26

Legacy Society Program and Lunch (D)
11:00 a.m.

27

28

Make and Sip ($)
6:00 p.m.

29

30

31

NOVEMBER

CAC Community Arts Center
TS Transformer Station

(D) Donor Exclusive
(M) Member Exclusive
(F) Free; Ticket Required
($) Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
1 **CAC Family FUNday** 1:00–4:00 p.m. **The Renaissance Engraver at Work** Closes	**2**	**3** **Lunchtime Lecture** (F) 12:00 p.m.	**4** **Chamber Music in the Galleries** 6:00 p.m. **Leenalchi** ($) 7:30 p.m.	**5**	**6** **MIX** ($) 6:00–10:00 p.m.	**7** **CAC Yoga for All** 11:00–11:45 a.m. **CAC Comic Club** 11:00 a.m.–1:00 p.m.
8 **The Robert P. Madison Family Distinguished Lecture in African and African American Art** (F) 2:00 p.m. **American Printed Silks, 1927–1947** Closes **The Plum Scenery Studio** Closes	**9** **Collection Insights** (D) 5:30–8:30 p.m.	**10** **Senior Studio** ($) 2:00 p.m.	**11** **Chamber Music in the Galleries** 6:00 p.m.	**12** **Apollo's Fire** ($) 7:30 p.m.	**13** **CAC The Creative Table** 5:00–7:00 p.m. PHOTO COURTESY OF THE JAZZ HERITAGE ORCHESTRA **Jazz Heritage Orchestra**	**14**
15 **Print Revolutions** Opens		**18** **Conservator Tour** ($) 6:00 p.m.	**19** **A Quatrain about Peonies** (牡丹一絕句), 1736–95. China, Qing dynasty (1644–1911), Qianlong reign (1736–95). Hanging scroll; polychrome woodblock print; ink and color on paper; 198 x 64.6 cm. Purchase from the J. H. Wade Fund, 2025.24. In *Print Revolutions: Chinese Impressions, 1630s–1960s* | James and Hanna Bartlett Prints and Drawings Galleries and Clara T. Rankin Suite of Chinese Art Galleries | Galleries 101A–B and 240A	**20** ***The Rise of the Ten Kings of Hell* on the Silk Road** (F) 10:00 a.m.–1:00 p.m. **Jazz Heritage Orchestra** ($) 7:30 p.m.	**21** ***The Rise of the Ten Kings of Hell* on the Silk Road** (F) 10:00 a.m.–12:30 p.m. **The Pauline and Joseph Degenfelder Distinguished Lecture in Chinese Art** (F) 2:00 p.m.
22 **Symposium: Print Revolutions—China's Gift to the World** (F) 10:00 a.m.–5:00 p.m.		**25**	**26**	**27**	**28**	
29	**30**					

Visions of an Island 2016. Sky Hopinka (Ho-Chunk Nation / Pechanga Band of Luiseño Indians, b. 1984). HD video, stereo, color, 15:00 minutes. Purchased with funds donated by Scott Mueller, 2025.160. © Sky Hopinka, Courtesy of Broadway Gallery LLC. In *Sky Hopinka's "Visions of an Island"* \| Gallery 224B

The CMA Funds

The CMA Fund for Conservation

All activities of the Eric T. and Jane Baker Nord Family Conservation Suite are underwritten by the CMA Fund for Conservation.

Principal annual support is provided by an anonymous donor and the Parker Hannifin Corporation.

Major annual support is provided by Cathy Lincoln, Eva and Rudolf Linnebach, the Dawn M. Neff Endowed Fund for Conservation, and Dr. Isobel Rutherford.

Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, Brenda and Marshall Brown, Jared and Linda Buono Chaney, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Linda Harper, the late Marta and the late Donald M. Jack Jr., Dr. and Mrs. John T. Lai, Albert Leonetti and Ruth Anna Carlson, June and Simon K. C. Li, William and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, Michael Prunty and the late M. Lee Maxwell, William Roj and Mary Lynn Durham, Anya and John Rudd, in memory of Dee Schafer, Betty T. and David M. Schneider, the Seven Five Fund, the late Mr. Edward Shoman, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

The CMA Fund for Education

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education.

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The CMA Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions.

Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson.

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The CMA Fund for the Library League

All activities of the Ingalls Library and Museum Archives are underwritten by the Library League.

Principal annual support is provided by Mr. and Mrs. Joseph S. Kisvardai.

Major annual support is provided by an anonymous donor.

Generous annual support is provided by Brenda and Marshall Brown, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Dr. Pauline Degenfelder and Mr. Joseph R. Degenfelder, Ms. Karen Eterovich-Maguire, Linda Harper, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, Sarah Nash, Courtney and Michael Novak, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and Mary Lynn Durham, in memory of Dee Schafer, Betty T. and David M. Schneider, Paula and Eugene Stevens, Jack and Jeanette Walton, and the Womens Council of the Cleveland Museum of Art.

Thank you to all funds supporters as of July 21, 2026.

With a gift of $50,000 or more, donors may contribute to the Director's Portfolio, which encompasses this entire slate of individual funds. To learn more about how to support the Director's Portfolio, contact philanthropy@clevelandart.org.

Acquiring "Cleveland Quality"

How Do Artworks Enter the Collection?

Andria Derstine
Virginia N. and Randall J. Barbato Deputy Director and Chief Curator

PHOTO BY ANDRIA DERSTINE

CMA director William M. Griswold and art dealer Sam Fogg at TEFAF Maastricht in March 2026 discussing with CMA staff and supporters two paintings by German artist Hans Süss von Kulmbach that were subsequently acquired by the museum

The extraordinary collection of the Cleveland Museum of Art has been built over more than a century through the judicious choices of the museum's curators, directors, and donors. Its artworks—spanning more than 6,000 years and many of the world's cultures—are noted for their excellence, and in many cases, their rarity. Indeed, the phrase "Cleveland quality" is known throughout the art world as emblematic of the collection: Collectors, dealers, and museum professionals understand that it comprises objects of the highest quality and that truly exemplify an artist's work, or a particular period, style, or culture.

Currently there are about 68,000 artworks in the collection; by contrast, the Metropolitan Museum of Art has more than 1.5 million, and the National Gallery of Art has nearly 160,000. Yet, while the collection is smaller than that of other major museums, the CMA's emphasis on excellence and on the acquisition of works that are valued by scholars and connoisseurs—but that are also accessible and of interest to the general public—has ensured that its collection is considered among the finest anywhere in the world.

Visitors who enjoy learning about the museum's works both in person and online may wonder about the process by which they enter the collection: How do staff decide what to acquire, and what steps are undertaken from the moment a work is first considered to its appearance in a gallery?

Typically, an acquisition begins with an idea of one of the museum's 20 curators—an artist whose work they would like to pursue, or a type of object not yet represented in the collection—or through contact made to a curator by a potential donor or art dealer. Works are also pursued at auction. Given the quick turnaround time of these, it is helpful for curators to have existing relationships with auction house specialists, who can advise as far in advance as possible of upcoming lots of interest. The CMA's curators also learn of potential acquisitions through participation in art fairs and by visiting galleries. Forming relationships with dealers, as with auction house personnel, is important, as curators may be informed about particular objects of interest before others are—perhaps works newly on the market from a private collector—if the curator has communicated in advance to the dealer about the types of works the museum is seeking.

Relationships are key, and just as curators get to know art world specialists, they also get to know potential donors, discussing with them the types of works that would benefit the collection. Collectors may contribute through both gifts and purchases of their works. Dealers, too, may make donations. As an example, the CMA hosts a wonderful Print

PHOTO BY ANDRIA DERSTINE

Museum curators and conservators discussing with members of the museum's Collections Committee Giambologna's *Fata Morgana* in April 2025, prior to its acquisition

Fair each April, in conjunction with the Print Club of Cleveland, and the museum has benefited from the largesse of participating print dealers who kindly donated works to the museum, even as the museum also makes strategic purchases there.

Most regularly, the collection expands through gifts from generous donors, or through purchases. Gifts themselves come in many forms: a donation of a work that has been in a family for generations; a work specifically purchased by a donor for the museum, usually through conversations with museum staff; or part-gift, part-purchase agreements, where the museum contributes to the acquisition with funding while some of the work's value is recognized as a gift.

Over and above curators' and the director's efforts in this process, the museum's trustees—as well as its specialists in philanthropy, collections management, conservation, and the Ingalls Library and Museum Archives—have important roles to play. Artworks under consideration are typically sent to the museum to be examined by our conservators, with registrars overseeing the effort that goes into properly packing, insuring, and shipping them around the world. Curators undertake research using the extraordinary resources of the Ingalls Library and Museum Archives, making presentations of potential acquisitions to the director and their curatorial colleagues four times each year.

If approval is given to move forward, more research takes place and a formal written proposal is prepared, detailing the object's history, context, provenance, and other considerations. Just as proper, well-documented provenance is crucial, price is a key consideration. The museum would not make a purchase if the price is not commensurate with the item's importance. Once all the documentation is in order, the curator presents the artwork to the museum's trustees at a meeting of the Collections Committee. There, once each season, board members vote to approve acquisitions by purchase and gift. Shortly after those meetings, visitors to the museum, and those who explore the collection online, can see new acquisitions on view.

The CMA's attention to relationships, research, and a rigorous process around acquisitions ensures that "Cleveland quality" is maintained throughout generations. The museum's exceptional collection—held in trust "for the benefit of all the people forever"—is truly a gift that keeps giving, today and for decades to come.

Mirage of the Imagination

Art After World War II

Heather Lemonedes Brown
Paul J. and Edith Ingalls Vignos Jr. Curator of Modern European Art

The Cleveland Museum of Art is delighted to acquire a painting by Jean Dubuffet, a highly influential artist working in postwar Paris. Throughout his career, Dubuffet was a subversive provocateur within the cultural landscape of the mid-20th century, rebelling against prevailing notions of high culture and beauty. Born in Le Havre into a family of wine merchants, he moved to Paris when he was 17 years old to study at the Académie Julien. He found academic training so distasteful that he left after only six months.

Landscape with a Walker Greeting the Public 1949. Jean Dubuffet (French, 1901–1985). Oil on burlap; 88.9 x 116.2 cm. The Cleveland Museum of Art, Partial purchase from the Leonard C. Hanna Jr. Fund and funds from the Estate of Muriel Butkin, and partial donation from Milly and Arne Glimcher in honor of Agnes Gund, 2026.9. © Artists Rights Society (ARS), New York

In 1942, when he was 41 years old, he decided to devote himself to art after years of working in the wine business. Some critics objected to his use of crude materials, unrefined technique, and rough surfaces, calling him an "anarchist," but others recognized his originality and significance. In 1946, the American art critic Clement Greenberg identified Dubuffet as "the brightest new hope of the School of Paris since Joan Miró."

In the mid-1940s, Dubuffet began to collect and study Art Brut (French for "Raw Art"), a term coined by the artist to describe art made by incarcerated people, psychiatric patients, and clairvoyants. He believed Art Brut more effectively conveyed the creator's unfiltered emotions than art made for the market by those formally trained. The term came to refer to the art that Dubuffet collected as well as the work he made himself.

After the end of World War II, artists perceived the world around them—and artistic traditions—as reduced to rubble. Dubuffet responded to this time of turmoil with a desire to create an entirely new kind of art. He began to do so in works such as *Landscape with a Walker Greeting the Public*, the first painting by the artist to enter the museum's collection.

Landscape with a Walker Greeting the Public belongs to a series of 32 paintings titled *Les Paysages grotesques* (Grotesque Landscapes), made between May 1949 and January 1950, in which Dubuffet described an arid, otherworldly landscape, figures, and buildings in a tangled mass of lines and shapes. In these paintings, Dubuffet aimed to depict not external scenes but mirages of the imagination. He commented on these paintings, "They are not descriptive of external sites, . . . they are landscapes of the brain, they aim to show the immaterial world that dwells in the mind of man: disorder of images, of beginnings of images, of fading images, where they cross and mingle, in turmoil, tatters borrowed from memories of the outside world and facts purely cerebral and internal."

In *Landscape with a Walker Greeting the Public*, Dubuffet used a palette knife to apply oil paint in an impasto manner to coarse, unprimed burlap. Into the resulting areas of thick paint, he inscribed a composition characterized by an agitated linearity that made his physical and mental energy palpable. In this stunningly original, technically accomplished, and psychologically complex work, Dubuffet addresses the question, "Where is art going after World War II?"

First Impressions

Exciting Fall Music Debuts

Gabe Pollack
Director of Performing Arts

While the fall performing arts season features encore performances by Les Délices, Apollo's Fire, Relic Ensemble, and Dancing Wheels, as well as the Cleveland Silent Film Festival, there are some genre-defying bands making their CMA debuts that are sure to excite all music lovers.

COURTESY OF VALERIA NEVARES MENDEZ

Monsieur Periné

Monsieur Periné
Wednesday, September 23, 2026, 7:30 p.m.

Monsieur Periné is one of Colombia's most influential bands blending genres such as pop, jazz, and swing with Latin American sounds like guaracha, salsa, *cumbia*, and bolero. In 2015, the band won the Latin Grammy Award for Best New Artist and since then has won an additional Latin Grammy Award, been nominated for two US Grammy Awards, and received seven more Latin Grammy Awards nominations. Playing in the intimate setting of Gartner Auditorium during Hispanic Heritage Month, the band brings its global fame to Cleveland.

The 2026–27 Performing Arts Series is sponsored by the Musart Society. Performing arts programs at the Cleveland Museum of Art are made possible with support from the Ernest L. and Louise M. Gartner Fund, the P. J. McMyler Musical Endowment Fund, and the Anton and Rose Zverina Music Fund.

THE Musart SOCIETY

The Bad Plus Farewell Tour
Wednesday, October 7, 2026, 7:30 p.m.

The Bad Plus has left its mark on contemporary jazz and improvised music. The Bad Plus's now-legendary 2003 LP, *These Are the Vistas*, was named one of the 50 Most Important Recordings of the Decade by NPR's *All Songs Considered*. After 26 years of music making and reinventing themselves and the genre, the Bad Plus is disbanding. The group's concert at the CMA marks their last appearance in Cleveland.

Hiromi: The Trio Project
Wednesday, October 14, 2026, 7:30 p.m.

Jazz piano phenomenon Hiromi's many triumphs include the opportunity to represent her native Japan with a performance at the 2021 Summer Olympics in Tokyo, a 2024 win for Best Music Score for the animated feature film *Blue Giant* (Award of the Japanese Academy), and a Grammy Award for a collaboration with fusion hero Stanley Clarke. With Cleveland being a mid-market, it took three years to pull off this booking—sometimes all it takes is patience and the stars to align.

© SWAN STUDIO

Leenalchi

Leenalchi
Wednesday, November 4, 2026, 7:30 p.m.

Bursting onto South Korea's music scene in 2019, Leenalchi is an alternative pop group from Seoul that found viral success with its fusion of *pansori*-style singing, electronic synths, and groovy bass lines. The band gained international success by collaborating with brands, including Gucci and the Korean Tourism Board, as well as through viral songs, such as *Tiger Is Coming*. As the landscape for touring visas can be difficult to navigate, it is special to have a band from South Korea perform at the CMA. In addition, Leenalchi's concert coincides with the special exhibition *Ten Kings of Hell: The Afterlife in Medieval Korea*, so the timing for this concert could not be more lucky or perfect.

The CMA on the World Stage

The International Council of Collectors

Members of the CMA's International Council of Collectors touring *Martin Puryear: Nexus*

Great museums are places where ideas circulate alongside objects. They bring together collectors, artists, curators, conservators, and experts from across the museum field to deepen understanding, exchange perspectives, and shape the conversations that define the cultural landscape. The Cleveland Museum of Art occupies just such a place in the international art world. Few initiatives embody that role more fully than the museum's International Council of Collectors (ICC).

Established in 2019, the ICC was created to extend the museum's national and international standing by engaging a distinguished group of the world's most prominent art collectors. Today, the council includes 70 members from 11 countries across four continents. Each year, members gather at the CMA to hear from curators, conservators, and other museum professionals about recent acquisitions, major conservation projects, strategic priorities, and institutional initiatives while offering counsel on acquisitions and other matters central to the museum's mission.

Drawing on their expertise as collectors, and as founders, trustees, and supporters of museums and foundations all around the world, ICC members provide valuable insight into the opportunities and challenges that shape museums today. Their experience helps to inform acquisitions, exhibitions, scholarship, conservation, and long-term institutional priorities. They serve as trusted advisors and ambassadors to the CMA, helping to strengthen the museum's visibility, cultivate relationships, and create opportunities that might not otherwise emerge.

The annual gathering of the council also provides an opportunity for the museum's curators, conservators, and other staff to share their own expertise. Through direct engagement with CMA staff, council members gain uncommon insight into the research, stewardship, and connoisseurship

ICC members at the museum From left: Michelle Jeschelnig, Winnie Feng, Thomas Russell, Shau-wai Lam, Paul Russell, Bruce Mavec

that shape one of the world's great collections, while staff benefit from the perspectives of individuals who have built remarkable collections and support leading cultural institutions around the globe. Together, these conversations become a forum for thoughtful dialogue among people who share a profound commitment to art and preservation, as well as to engaging audiences with the cultural legacy of humankind. By bringing together many of the world's foremost collectors with some of the museum profession's leading experts, the ICC creates an intellectual exchange that enriches every participant while advancing the broader conversation about art.

Just as important is the spirit in which those conversations unfold. The ICC has become a community whose members genuinely enjoy one another's company. Professional respect has developed into lasting friendships, and the exchange of ideas continues as readily over gallery visits and shared meals as it does in formal sessions. That combination of intellectual rigor and camaraderie has become one of the council's greatest strengths.

Those relationships frequently translate into meaningful opportunities for the museum. The CMA director William Griswold and ICC member Abhishek Poddar, for example, have recently signed a memorandum of understanding between the CMA and the Museum of Art and Photography, in Bangalore—a museum Poddar founded—laying the foundation for loans, scholarly exchange, and future cooperation.

The council has also strengthened the museum's collection through the generosity of its members. The Gracious Pine Studio Collection recently donated *Retreat on an Autumn Day* (1523), a magnificent handscroll by Ming dynasty calligrapher Zhu Yunming (1460–1527), together with a work by Wu Hufan (1894–1968), enhancing the CMA's ability to tell the story of Chinese art and culture. ICC members Marc and Elizabeth Wilson have demonstrated their support through a $10 million estate commitment that establishes the Marc F. and Elizabeth F. Wilson Fund for the Acquisition of Works of Art. Over the past few years, ICC members have lent more than one hundred works from their collections to the CMA's exhibitions and for installations in our permanent collection galleries.

These gifts, coupled with the experience, enthusiasm, and support that the members of this convivial group bring to their involvement with the CMA, contribute immeasurably to our success. Beyond helping to build the museum's collection, their support and connections create opportunities for collaboration with cultural institutions in many countries. The ICC's impact is a testament to the professionalism of the staff of the museum, as well as to the dedication of the CMA trustees who serve on the steering committee of the International Council, and who have been essential to the initiative's continued vitality and great success.

For the Benefit of All the People

Notes from the Director's Dinner

We recognize and thank the following CMA supporters who have
made gifts of $10,000 and more from March 1, 2025, to April 1, 2026

2026 Director's Dinner

Presented by
GLENMEDE

This June, the Cleveland Museum of Art celebrated a period of remarkable, sustained momentum at its annual Director's Dinner. Building on a record-setting year in which attendance surpassed 800,000 visitors for the first time in its 110-year history, the CMA continues to attract large audiences, driven, in part, by a series of acclaimed special exhibitions, including *Takashi Murakami: Stepping on the Tail of a Rainbow*, *Renaissance to Runway: The Enduring Italian Houses*, *Manet & Morisot*, and *Martin Puryear: Nexus*. The museum also experienced dramatic growth in membership and improved member retention across all giving levels.

These accomplishments speak to the enduring relevance of the museum's mission and its commitment to the vision articulated by its founders more than a century ago: "for the benefit of all the people forever." Since its opening in 1916, the CMA has sought to make great works of art accessible to the broadest possible audience. Free general admission remains central to that commitment and continues to distinguish the CMA from many of its peers.

As the institution looks to the future, the goal is clear: to preserve and strengthen the museum so that future generations may continue to experience, study, and be inspired by the incredible collection that we hold in public trust. This is why the CMA is embarking on the public phase of a $600 million comprehensive fundraising campaign—the largest in its history—titled *For the Benefit of All the People*, in order to firmly secure the museum's long-term future.

The public phase of the campaign follows an outstanding successful silent phase, during which the museum secured more than $480 million in gifts and pledges, driven by extraordinary philanthropic support from individuals, foundations, corporations, and other generous donors, including the museum's board of trustees and Campaign Committee.

The campaign advances several key priorities outlined in the museum's strategic plan, including organizing significant exhibitions that bring the world to Cleveland, expanding educational opportunities for learners of all ages, preserving and

From left: Barbara Tannenbaum, Linda Butler, Mark Soppeland, Bill Lipscomb, Steve Nissen, Paul Westlake

conserving the permanent collection, strengthening scholarship through the Ingalls Library and Museum Archives, and advancing digital initiatives that help bring our collection into homes and classrooms throughout the nation and around the world.

From left: Joey Korah, Angela Ingram, August Fluker

For more than 110 years, the CMA has adhered to the guiding principle that connecting art and people is critical to everything we do. This unflinching belief has shaped the museum's evolution from a regional cultural institution into an internationally recognized museum with a deep connection to Northeast Ohio. Through free admission, school field trips, educational programs, special exhibitions, and community events such as Parade the Circle, Chalk Festival, and Family Play Days, the museum has introduced generations of Northeast Ohioans to art and cultures from around the globe. That is why, as we embark on the public phase of the campaign, we invite everyone to participate in a way that is meaningful to them—whether they visit the museum, see a special exhibition, become a member, or make a financial contribution. Together, we strengthen the foundation of this extraordinary institution, carrying its mission forward to our next 110 years.

"This campaign, *For the Benefit of All the People*, represents a defining moment in CMA history. It transforms our museum, safeguards our future, and ensures that the Cleveland Museum of Art remains a hub for the community and a leader among museums all over the world."

William M. Griswold
Sarah S. and Alexander M. Cutler Director

Supporting the Conservation Lab

The Timken Foundation of Canton

Anthony Magnelli (Cleveland Clinic Foundation) and Julianna Ly, associate conservator of paintings (CMA), prepare Pintoricchio's *Virgin and Child* (c. 1490–1500) for a CT scan as part of the gallery exhibition *Pintoricchio Magnified: An Immersive Conservation Experience*

Since its founding in 1934, the Timken Foundation of Canton has been a major supporter of educational and cultural organizations in Northeast Ohio and beyond. Recognizing the Cleveland Museum of Art as an asset to the entire region, the foundation recently provided important support for the museum's conservation analytical laboratory to ensure its capabilities match its standing as a superb institution.

The Timken Foundation's generous gift enables the CMA to obtain critical new analytical lab equipment that greatly expands the museum's ability to conduct groundbreaking research on its collection, helping conservators understand how artworks are made, how they age, and how to better preserve them. Art conservation sits at the nexus of science, technology, and art, utilizing scientific advancements to care for and preserve works of art for the enjoyment of audiences today and far into the future. By expanding the research and treatment capacity within the museum's conservation analytical laboratory, the CMA can conduct more essential work on-site, reducing the need to transport fragile works of art off-site for study.

The equipment purchased through the Timken Foundation's gift includes specialized tools that allow conservation staff to conduct nondestructive materials analyses, capture 3D images, and assess the light sensitivity of individual artworks. The acquisition of this cutting-edge equipment coincides with recent expansions to the CMA's conservation team, which, taken collectively, elevates and enhances its already globally renowned conservation department. Sarah Scaturro, Eric and Jane Nord Chief Conservator, hopes that "with the arrival of our new conservation scientist and the acquisition of cutting-edge equipment, scientific activity and collaborations with other art institutions could increase significantly, further cementing the CMA's conservation department as a leader in the field." Through collaboration with museums around the world, this incredible gift from the Timken Foundation facilitates special loans for gallery rotations or special exhibitions that may not have been possible without the CMA's enhanced conservation capabilities.

Robert Timken, Timken Foundation president, hopes that this support reinforces the CMA's global standing in art conservation, leveraging its capabilities to serve the Ohio cultural sector while maintaining its position as a model of scientific excellence. To him, art and science are naturally connected, as artists rely on scientific methods to translate their ideas into expression and preservation, and innovators must demonstrate creativity to develop breakthrough solutions.

The Timken Foundation looks forward to seeing the conservation lab strengthen the link between art and science and hopes that this gift inspires future support for the CMA's conservation work.

In-Kind Support

BlueBridge Networks Helps the CMA Connect People and Art

ArtLens Gallery

The Cleveland Museum of Art's corporate partner BlueBridge Networks—a Cleveland-based provider of digital security, cloud computing, and IT services—has long provided in-kind support of the museum's storage and security digital infrastructure, enabling the CMA to deliver transformative art experiences such as ArtLens and open access. Kevin Goodman, managing director at BlueBridge, grew up admiring the city's many arts institutions. Even now, Kevin distinctly remembers school field trips to the museum, which sparked a lifelong appreciation for the arts. When he learned about the museum's launch of Gallery One in 2012, the first iteration of the new ArtLens Reimagined gallery, he and his wife, Tracy, quickly saw an opportunity to give back to an institution that meant so much to him and to the community BlueBridge serves.

Since then, BlueBridge's in-kind support has powered the digital capabilities of each subsequent iteration of ArtLens, including the most recent renovation, which opened in July. Their infrastructure serves as the secure repository for the museum's world-renowned collection, including the high-resolution image archive that underpins digital experiences across the museum, such as the new ArtLens gallery, the Collection Wall, and Collection Online, as well as open access, which allows anyone to freely download high-resolution images of public domain artworks and search more than 36 fields of scholarly metadata. For Kevin, ensuring the long-term preservation, security, and accessibility of the museum's collection is essential to advancing its mission of making art accessible to everyone. This includes his sons, who have used the high-quality images, conservation history, provenance, and other data points in Collection Online for their own scholarly work.

As Kevin can attest, each year more people visit the CMA's online collection to study and learn about works of art across time periods and cultures. ArtLens continues to serve as a distinct and engaging access point for audiences to experience and explore art in new, meaningful ways. The CMA was established "for the benefit of all the people forever." BlueBridge's support as a corporate partner enables the museum to advance this mission, helping to deepen and broaden the "all" at the center of its work. Through its philanthropy at the CMA and other Cleveland institutions, including the Rock & Roll Hall of Fame and the Cleveland Orchestra, BlueBridge hopes to echo the vision of the museum's founders, ensuring broad public access to the arts.

Kevin Goodman Managing director at BlueBridge Networks

Endowing Art Excellence and Access

Bill and Marlene Hansen

Bill and Marlene Hansen with their Cavachon, Hannah

Bill and Marlene Hansen's relationship with the Cleveland Museum of Art goes all the way back to Marlene's childhood, when she visited the museum during summer breaks, fostering an enduring appreciation for art and culture. Bill's connection followed years later when he moved to Cleveland and met Marlene. On their second date in 1986, he took her to the CMA's May Show—an experience that remains a special and memorable part of their shared history with the museum.

Marlene has deep roots in Northeast Ohio, earning both her bachelor's degree and her MBA from Baldwin Wallace University in Berea, Ohio. She currently serves as a senior manager of human resources at Energizer Holdings, where she is a global human resources business partner.

Bill retired as an executive vice president and general counsel of the Richard E. Jacobs Group, a commercial real estate developer. He holds a bachelor's degree in political science and public administration from California State University, Long Beach, and a juris doctor from the University of Chicago Law School. Throughout the course of his distinguished career, Bill provided strategic legal leadership and counsel, serving as a trusted advisor to the REJ Group, where he assisted in shaping and advancing the organization's growth and long-term success. He is also a recognized community leader in Cleveland, and is a professional fellow at the Weatherhead School of Management at Case Western Reserve University.

Bill and Marlene enjoy staying connected to the museum throughout the year, exploring its permanent collection, taking advantage of its exceptional special exhibitions, and learning more about works of art in person at lectures, special programs, and through the CMA's Collection Online. They especially like to read each issue of the member publication *Cleveland Art* to gain a deeper understanding of what is happening at the museum, the ways it is advancing its mission, and how they can get more involved.

Over the years, the Hansens have deeply admired the museum's iconic architecture and its extensive, multifaceted collection. Their most recent gift has been inspired by their appreciation of the CMA's commitment to free general admission, which ensures that its extraordinary collection remains accessible to everyone, regardless of status or background.

This transformational gift, the Marlene and William Hansen Endowment, supports essential operations, helping keep admission free, "for the benefit of all the people forever." For the Hansens, supporting the CMA in this way is a natural extension of their lifelong relationship with the museum and commitment to preserving its excellence and accessibility for years to come.

Little Thinkers, Big Imaginations

Discovering Art with Kid-Friendly Labels

Stephanie Foster
Senior Manager, Interpretation

Jeremiah Myers
Director, School and Teaching Programs

Little Thinkers

Presented by Akron Children's

Little thinkers viewing art in the galleries

At the Cleveland Museum of Art, we take pride in creating experiences "for the benefit of all the people." This includes providing opportunities for our younger visitors and littlest thinkers to engage more deeply with our world-class collection in new ways. This fall, the CMA and Akron Children's introduce Little Thinkers labels, inviting children and their favorite adults to explore the museum together.

"Exposure to the arts plays a key role in how children learn and grow," says Chris Gessner, Akron Children's CEO. "It gives them ways to express themselves and better understand the world. Working with the CMA on projects like Little Thinkers is a natural extension of the work we do to support children's overall well-being. Together, we are inspiring creativity and joy."

Installed throughout the museum's permanent galleries, these labels, written at a 5th-grade reading level, highlight artworks from a variety of cultures, geographic locations, and time periods. Each label includes ways to explore an artwork, tips for looking closely, and information to help visitors (big and little) learn more about the objects. Guiding questions inspire discussion between families and groups, encourage sharing multiple points of view, and create personal connections with the collection.

Be sure to take a special Little Thinkers guide to find the labels throughout the museum. Look out for the Little Thinkers logo featured on each label. Guides are located at the KeyBank Information Center in the Ames Family Atrium and at the Akron Children's Welcome Desk in the Susan M. Kaesgen Education Gallery and Lobby.

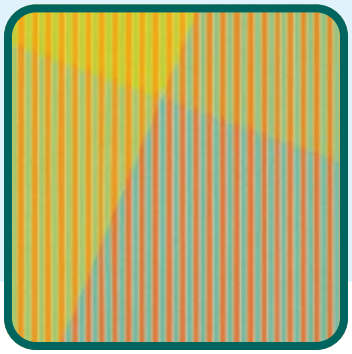
Little Thinkers is a collaboration between the Cleveland Museum of Art and Akron Children's. This partnership brings together pediatric health and arts engagement through family-centered museum experiences, adaptive arts programs, and wellness-focused initiatives designed for children across Northeast Ohio.

Have fun—and think big!

Member Scavenger Hunt

How familiar are you with the CMA's collection? Can you identify the artwork from its close-up? On your next visit, take this page to the museum and see if you can find each artwork in its entirety.

Hint: They are all on the museum's second floor (or higher).



1. Don't let this image fool you. No yellow was used in the making of this illusion.

2. I'm decorative down to my knobs.

3. This jewelry set is pearl-fect for a night out.

4. With a face of despair, my lair awaits upstairs.

5. My strong profile shouldn't be missed. Be on the lookout for my accompanying phoenixes.

6. I come in a pair and was once worn by deities.

Key: Left to right, top to bottom: 1969.15, 1987.11, 2001.156, 1973.226, 1962.154, 1915.342. Visit cma.org/collection to see each work's location and full image.

Gift Membership

Get Ahead of the Holidays

Give the gift of endless art, live performances, and a year of memories! Members receive 20% off gift memberships all year long. We've got you covered with a gift for the art lover, museum nerd, music enthusiast, or the Cleveland local in your life.

Gifting is easy! Visit us online at cma.org/gift (be sure to log into your account first), call the ticket center at 216-421-7350, or stop by the museum.

Leadership Circle and Emerging Leadership Circle Upcoming Events

Leadership Circle and Emerging Leadership Circle members enjoy a variety of unique benefits, including invitations to exclusive programs developed to expand and deepen their knowledge of the museum. Invitations are emailed a month before each program with additional details and RSVP instructions.

September: Lecture and Reception
Get a closer look at the fall exhibition *Ten Kings of Hell: The Afterlife in Medieval Korea* with a lecture by Sooa Im McCormick, Korea Foundation Curator of Korean Art, followed by a reception and socializing with your fellow Emerging Leadership Circle members. *This event is for Emerging Leadership Circle members at all levels.*

October: Exhibition Preview and Reception
Enjoy previewing the fall exhibition *Ten Kings of Hell: The Afterlife in Medieval Korea*, and afterward mingle with other Leadership Circle members over light bites. *This event is for all Emerging Leadership Circle and Leadership Circle members.*

November: Collection Insights
Enjoy short talks and private viewing of works of art with William M. Griswold, Sarah S. and Alexander M. Cutler Director, museum curators, board of trustees members, and fellow museum supporters. Reception to follow. *This event is for Leadership Circle members at the $10,000 Collector and $2,400 Emerging Collector levels.*

December: Director's Holiday Party
Kick off the holiday season at the CMA! Join Leadership Circle members and supporters of the museum for a special holiday celebration filled with music, food, cocktails, and more. *This event is for all Emerging Leadership Circle and Leadership Circle members.*

Ensure the museum's future by joining today!
Leadership Circle membership begins at the $2,500 Donor or $750 Emerging Donor (for ages 45 and under) levels. For more information or to join, visit cma.org/leadershipcircle, email leadershipcircle@clevelandart.org, or call 216-707-6832.

Annual Fund

It's all thanks to supporters like you, who understand the central role the museum plays in the arts and culture of our community, that we are reaching more people than ever before. Your support of the museum makes a difference in our community, helping the CMA remain committed to access "for the benefit of all the people forever," and we are truly grateful.

Share more art with Cleveland and beyond
You help us secure new works of art, create new exhibitions, reimagine and reinstall our most prominent and beloved galleries, strengthen the performing arts program, and broaden access through digitization.

Inspire and educate more people of all ages
You greatly impact our efforts to enhance family and public programming, pilot new initiatives, and upgrade our teaching labs and classroom-based programs to encourage creativity in schools.

Make every visit more accessible and enjoyable
With your help, we restore, reshape, and reimagine key buildings and the grounds, deepen partnerships to bring in new audiences, and strengthen the Community Arts Center.

Ways to Give

Phone
216-421-7350

Mail
Envelope Included

Visit
cma.org/donate

Become part of *For the Benefit of All the People* campaign by creating a lasting legacy

Documenting a charitable gift in your estate plan is one of the most meaningful ways to support the museum while also ensuring your values endure for generations. Planned gifts such as bequests, beneficiary designations, and other estate commitments offer a powerful opportunity to create lasting change and align your philanthropic goals with your overall financial and family plans.

Why Include a Gift in Your Estate Plan?

Extend Your Impact Beyond Your Lifetime
A documented estate gift allows you to make a transformative contribution that might not be possible through annual giving alone. By designating a portion of your estate, you can support an area that you care deeply about and help secure the future of the CMA.

Maintain Flexibility During Your Lifetime
Many planned giving options, such as bequests in a will or revocable living trust, can be adjusted at any time. This flexibility ensures that your charitable intentions can evolve alongside your personal and financial circumstances.

Align Philanthropy with Financial Planning
Estate gifts can be structured to complement your broader financial goals. Charitable gift annuities can even provide an income stream for you or someone else during your lifetime.

Create a Personal and Enduring Legacy
A documented gift reflects your passions and priorities. Whether you are supporting education, exhibitions, conservation, the library, or digital innovation, your legacy becomes a permanent part of the CMA's story and future success and can inspire others to carry forward a tradition of generosity.

Become Part of the Legacy Society
Individuals who choose to include a documented gift in their estate plans are welcomed into the Legacy Society, a distinguished group of supporters who have made a commitment to the future through planned giving.

Membership Benefits Include:

- Recognition as a Legacy Society member in the annual report
- Invitations to exclusive events, such as the **Annual Legacy Society Event on October 26, 2026**
- The satisfaction of knowing your gift is part of the ***For the Benefit of All the People*** campaign, which shapes the future of the museum forever

If you would like to know more about including a gift in your estate plan, please contact Denise Grcevich, senior director of strategic philanthropy and principal gifts, at dgrcevich@clevelandart.org or 216-707-2594.

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Museum Hours
Tuesday, Thursday, Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone
216-421-7340

Website
cma.org

ArtLens App
Wi-Fi Network "ArtLens"

Membership
membership@clevelandart.org

Provenance Restaurant and Café
216-707-2600

Museum Store
216-707-2333

Ingalls Library
Tuesday–Friday
10:00 a.m.–4:50 p.m.

Reference Desk:
216-707-2530

Ticket Center
216-421-7350

Parking Garage
Members: $7
Nonmembers: $14
Seniors: $2 on Tuesdays

Transformer Station
1460 West 29th Street
Cleveland, OH 44113

Thursday, Saturday, Sunday
12:00–6:00 p.m.

Friday
12:00–8:00 p.m.

Also Open for Special Events

216-707-6755

Community Arts Center
2937 West 25th Street
Cleveland, OH 44113

Friday
2:00–4:00 p.m. and
4:30–7:00 p.m.

Saturday–Sunday
10:00 a.m.–12:00 p.m. and
1:00–5:00 p.m.

216-707-2483

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Black Diagonal Relief 2006. Ellsworth Kelly (American, 1923–2015). Oil on canvas; 213.4 x 120.7 cm. Gift of the Ellsworth Kelly Foundation and Jack Shear in honor of Agnes Gund, 2026.5. © Ellsworth Kelly Foundation

New on View

Betty and Max Ratner Gallery | Gallery 224A

Ellsworth Kelly (1923–2015) was one of the foremost American artists of his generation. His signature abstract works—primarily paintings, drawings, and prints—feature boldly colored flat forms that are delineated by sharp edges. The Cleveland Museum of Art holds an iconic example of this style in Kelly's early painting *Red Blue* (1962). Made more than 40 years later, *Black Diagonal Relief* (2006) reveals a different side of Kelly's work: his ongoing exploration of black and white, often inspired by observations from everyday life. By stripping his work of bright colors, Kelly focused on the essence of a work, rooted in line, shape, and structure. "When I get a new idea," the artist once said, "I start in black and white." The late series to which *Black Diagonal Relief* belongs shows Kelly exploring at an increased scale the richness that these reduced formal variables afford his work. The large canvases engage the viewer's body, creating encounters of immediate and lasting impact.

Currently displayed together, *Red Blue* and *Black Diagonal Relief* distill Kelly's career-long commitment to creating precise compositions that affect perception and activate the space around us. With the acquisition of *Black Diagonal Relief*, the CMA now represents Kelly's work in greater depth and in turn offers fuller narratives of contemporary abstraction.